

KERAMIC STUDIO

Vol. XX, No. 12.

SYRACUSE, NEW YORK

April 1919

A PART OF AMERICA'S RECONSTRUCTION JOB

By RICHARD F. BACH of the Metropolitan Museum



THE words industrial art imply the relation of art to industrial or mechanical production, which in daily parlance signifies the relation of appealing form and color to utility. They mean that usefulness, while remaining an essential objective, is shorn of its ability to contribute to cultural progress if it is not made sufficiently attractive

to contribute pleasure to human environment. This relation between industry and art is embraced in the word design, a type of thinking that Americans have been too ready to let others do for them these many years.

Objects of industrial art without an adequate inspiration in design serve their function as well as a piano played when out of tune.

American business men are known to be shrewd, yet their shrewdness is too momentary in its application. In the great field of the industrial arts commanding an outlay of \$5,000,000 each year these very business men have not taken thought for the future. They wail for the designers that Europe has recalled, they lament the fate of American furniture, and turn around to make just what they have made before with a minimum improvement on the plea that design is too expensive, whereas correct reasoning would show that good design is an investment costing less than any other single factor in industrial arts production when considered in terms of ultimate cash returns.

There is but one help for manufacturers in the industrial arts field—only one; education. They must educate designers, they must establish schools for training designers, they must realize that design is a cash asset, an all-for-business investment in every piece they turn out, in every yard of goods they print or weave. They must appreciate that design does not mean "fancy" pieces or over-elaboration. In short, they must come to the conviction that design means quality and that good design commands a good price. Birch is not mahogany; garish convolutions are not ornament. Refinement is the index of taste and taste is the keynote of American industrial advance. Education points out the difference between the artistic progress of France and the industrial art stalemate of America.

In many branches of life men have been the salvation of their business enterprises in the training of those to whom they pay salaries. In the industrial arts field the voice of not one manufacturer has been heard in favor of schools to teach designers. Rather a million dollars for mass output to achieve large selling figures now than five thousand dollars toward a school whose human product will make the one million into ten within a few years. Rather hundreds of thousands of inferior designs to serve as drugs for American taste than a few hundred of high quality designs that will gain for us the international respect without which our product will command no price abroad.

Rather self-seeking individual factory output than unified patriotic endeavor for the good of America.

Schools we must have—in every branch of industrial art production we must have school training as a feeder for the factory of the future. Designers will surely always come up from the ranks, but if there are potential designers in the ranks of factory hands, they deserve the chance to make the journey toward a designers' salary by the line of least resistance.

The school is a part of the factory and the fact that it is not under the same roof with the machinery of production does not alter this truth. To hesitate to train designers to turn out the best for the American market is to waste material, to waste effort, to waste money, to waste the precious time which we have lost in depending upon Europe so long.

To the manufacturer we say: The schools you help to found now will not thank you for your patronage, for you will be doing yourself a favor in contributing to their support. In founding schools you are simply putting money in bank. They will return many times your cash investment. They will bring you designers capable of raising American standards to an eminent position among nations. Is it worth while to help yourself? Is it worth while to help your field of production? Is it worth while to help America?

By all means let education do the job—let "schools, schools, always schools" be your slogan and let us have these schools now. Every day lost is a handicap. If you have faith in the future of American industrial art, build for that future. Do it now.

The Metropolitan Museum of Art is a large central laboratory for the designers and manufacturers of the metropolitan district. In fact, its lines of effort reach to remote corners of the country. It maintains lending collections of many kinds—photographs, lantern slides, maps, charts, actual samples of textiles and laces, casts, and even post cards. It distributes annually many thousands of photographs which are used directly for working up designs in the designing rooms of industrial arts producing plants, the cost of such photographs being so nominal a consideration that that department of the Museum is constantly overworked. In the Museum building it maintains enormous collections of direct value to men in the practical fields, a convenient textile study room, ten thousand samples of textile art of all times, many costumes—this much in the textile field alone. The entire collection of industrial arts objects embraced under the general title of decorative arts numbers fifty thousand. There are published a large number of bulletins and leaflets describing the work of the Museum in the educational field. These are widely distributed in many thousands each year.

There is maintained a decent service involving the entire time of three Museum instructors engaged in bringing home to visitors of all kinds and classes the value of individual pieces or of entire collections. There are given annually several courses of public lectures. There is maintained for the benefit of manufacturers, designers, craftsmen, and

artisans a special department in charge of an experienced chief whose office it is to make the collections directly accessible, to assist in finding suggestions, recommending developments in design, and in general, in working out the direct influence of the finest things of all times for the greater good of American design in the present.

The Metropolitan Museum regards it as the sincerest form of war time effort to contribute in this way toward the steady development of the arts of peace in anticipation of commercial rivalry during the reconstruction that will surely follow the world conflict. In Washington legislators have given thought to methods of steadying our lives when the job over there was finished. They have foreseen that we must now prepare those counter weights which will help to bring us back to an even keel. Among these counter weights, the arts will play a leading part. In order that they may assist in making comfortable, convenient, and attractive, the environment of our returning fighters, in order that they may assure the predominance of America in the industrial arts producing field, manufacturers must give thought to the education of designers. They must build for the future. They must found schools and profit by the splendid efforts of our great museums. For New Yorkers, the Metropolitan Museum offers advantages unequalled by those of any public institution devoted to educational purposes beyond the public schools themselves.

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"MADE IN AMERICA"

Henrietta B. Paist, Ass't Editor

THIS is to be the new slogan—the new ambition—for American producers, IF I mistake not the thought and tendencies of these days looking towards reconstruction; and surely Industrial Art will come in for its share of the honors.

Everyone knows that the great distinction and the largest asset of France have always been the originality and the beauty and refinement which have added so much to the intrinsic value of her art products.

To bring about this pre-eminence in art France has fostered her talent by every means possible. Schools of Design and Fine Art, travelling scholarships, museums, all have been the obligation of the State, and France has reaped her reward in money and reputation.

We do not know when our Government will assume like obligations, but we have our art schools and museums and must make the most of them.

We are told that the war has left America minus fifty thousand craftsmen; and Europe will not be able to contribute from her talent.

The obvious need then—and our opportunity—lies in the development of home talent. Of course, a great Industrial School, not alone for the student craftsman, but one which, through illustrated lectures, would aim to cultivate taste and discrimination in manufacturer and salesmen, would facilitate matters, but we have a growing number of art schools where the student can learn honest construction, and the true elements of design, as well as most of the crafts.

Not all of us are interested directly in a foreign market, but we are all concerned where pride of country is at stake; and the development of a national art begins in the home. Furniture, dishes and wallpaper make a home only when they have a certain harmony of character, and national characteristics are felt most in the home equipment. When we have really developed a *national style* which pos-

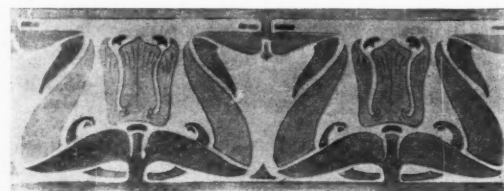
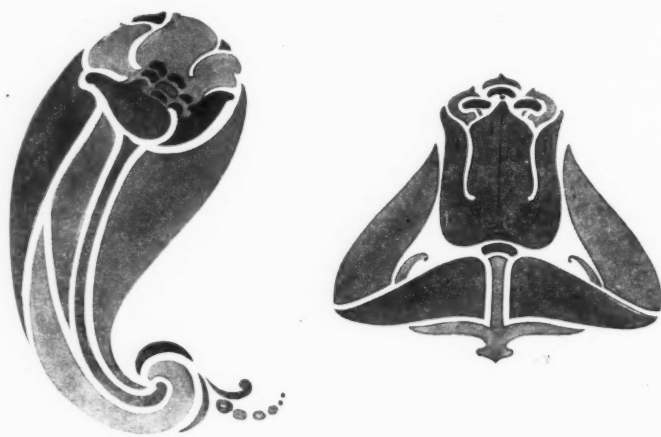
sesses unusual artistic value, the demand will come. But we need faith in ourselves and a national pride; we need the western spirit which booms its own resources. So let us work with faith and optimism, and whether or not we are personally concerned in broadening our commercial opportunities, we must have a national pride and broader sympathies if "made in America" is ever to mean as much to Europeans as European products have meant to the American purchaser.

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ART NOTE

The Minneapolis Ceramic Art Club entertained at luncheon on Friday, February twenty-eighth, for Mrs. J. F. Friesen (nee Huntington) now of Los Angeles, Cal. Mrs. Friesen was vice-president of the club at the time of her marriage, and still retains her club membership. The Club has federated with the State Federation and will eventually belong to the National organization; this would seem a wise move for Ceramic Clubs in general, as it enlarges the scope, broadens the interests, increases the acquaintance and incidentally the patronage.

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TULIP MOTIF UNITS—HENRIETTA B. PAIST

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DARK AND LIGHT IN DESIGN—AN OBJECT LESSON

[Illustrations by Courtesy of Metropolitan Museum]

Adelaide Alsop Robineau.

AT first sight it will be difficult for the average worker to find anything of value to the Ceramic designer in the illustrations on this page. The main reason for their publication is the striking object lesson of the different effects to be obtained in the same design by varying the dark and light arrangement.

These three pieces of Hungarian lace have practically the same design. The different effect is simply a matter of



Hungarian

color and it will be evident to the student that this variation can be almost unlimited.

One thing to keep in mind always in working out designs in color is that the main motif, whether simple or complex, must have unity of color, so that, if translated into dark and light, it will still be unmistakably the main motif.

For this month's problem the acorn and leaf motif is to be rearranged into a border or other decoration suitable for ceramics. It is then to have four different treatments in color. The little scrap of lace below the acorn border shows charming light and dark values. In this case the background is colored and aids in giving a rich effect.

There are two principal modes of reaching color effects: harmony and contrast. Either method will bring charming effects if properly thought out. Try several color schemes before selecting the four to be sent for criticism and competition.

An illustration of harmony: On a warm light yellow brown body, design in black, olive green, dull peacock blue, with small spots of orange. Bits of dull red and purple could also be introduced. The warm yellowish tone of the ground can be carried over the entire design in a second fire, bringing all parts together in better harmony. A bind-



Hungarian

ing all over background tone of this sort is always effective, as a color scheme to be harmonious must have in every color a touch of one prevailing tone.

Illustration of contrast: On a white ground, flower design. Leaves, two shades bright green. Flowers, purple and blue, red, orange and yellow centers. Black stems and center touches. In this case the colors must be kept pure, as the white is the prevailing harmonising background and white contains only the pure prismatic colors.

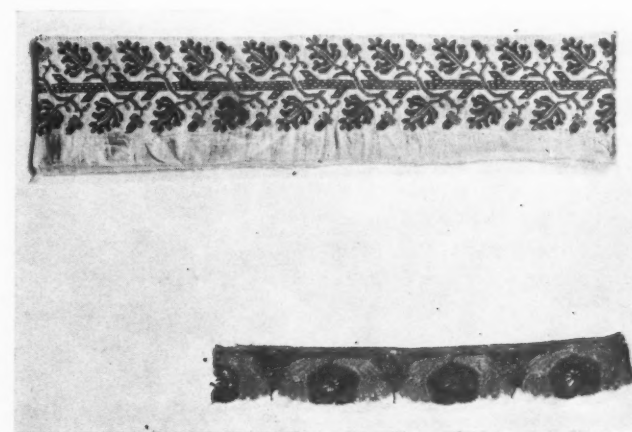
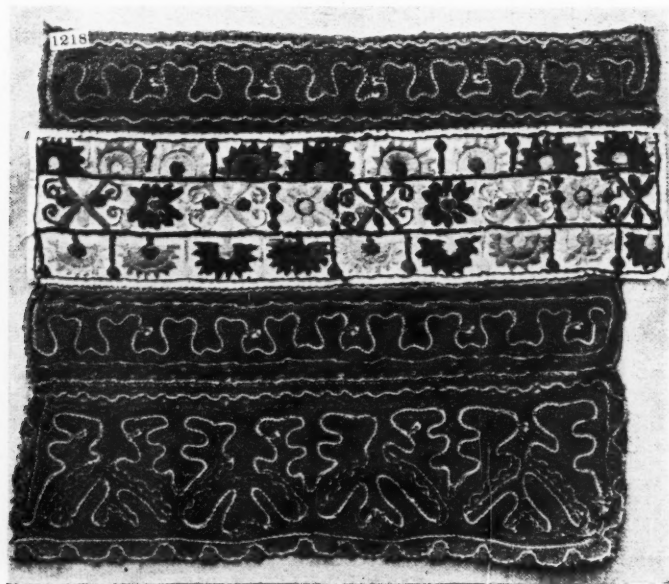
MONTHLY STUDY PROBLEMS

Students may send to *Keramic Studio* any number of designs based on this study and these designs will receive criticism either by letter or in the magazine.

MONTHLY COMPETITION

For the best sheet of this problem in color, six months subscription to *Keramic Studio* or \$2 worth of color prints or *Keramic Studio* publications, as preferred.

For the best application of this problem in color to a ceramic form, one year subscription to *Keramic Studio* or \$4 worth of color prints or *Keramic Studio* publications.



Hungarian

STENCILLING

Albert W. Heckman.



SOME of the first things that come to one's mind in planning a design are, what is it to be used for and what is to be the medium of expression. It is generally conceded that the kind of a design that one makes must be consistent with the medium of expression and must be kept within the legitimate limits of the particular craft in hand. Therefore, in planning a design for a stencil, as we shall do in this instance, we want primarily to make a design that has fine quality as a stencil design, and, at the same time, to make one which will "cut" properly.

First of all let us consider the source of the design or the motif we shall use. This question comes up with each new problem. Whence shall we get a motif suitable to the making of a stencil design? Anywhere, save from the ready-made stencils on the market. One of our ever present problems is, how are we to develop our capacity for creative skill, and, were we to buy a ready-made stencil, no matter how many times we would apply it, we would defeat our own interests. Select a motif from your sketch book, from your files of *Keramic Studio* or take a flower drawing, as the writer did in this case (see figure 4) and see what you can do with it. Take a bottle of Higgins Ink and a brush that is not too small and make "stencil interpretations" of it, as you might say, beginning with something very simple (see figure 5 and figure 6) bearing in mind all the while that the black areas are to be cut out. Figure 7 illustrates one of these so-called interpretations made from a flower drawing and carried a step or two further than in figures 5 and 6.

You will soon find that the success you have both technically and artistically depends upon a careful and thoughtful use of the "ties", or those parts of the paper that hold the design together. Avoid as much as possible the use of "ties" which serve merely as "ties". Make them play an important part in the design itself, for you will find that in the most successful stencils they always do this. Charcoal, too, is an excellent medium to use in planning a design of this kind, for here you can "mass in" the whole design and then, with the aid of an eraser, you can take out all the lines or spaces which correspond to the "ties". After you have made several variations of the motif, plan the

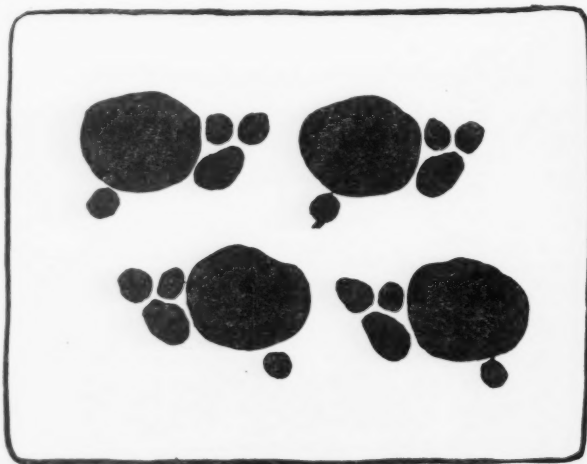


Figure 1

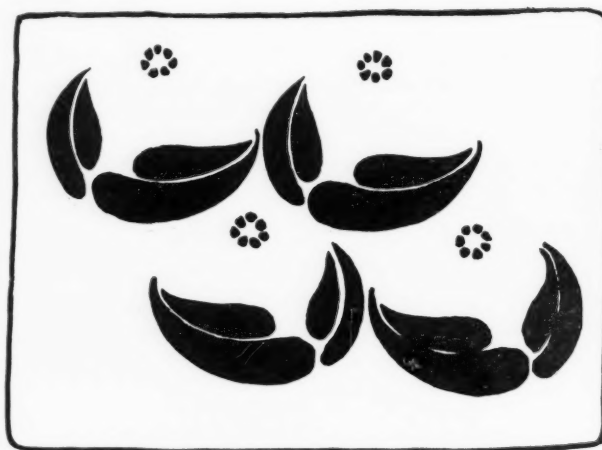


Figure 2

pattern, or the manner in which you want to repeat the motif. See figure 8. (Ties are portions of the background which hold the stencil sheet together.)

Perhaps after planning your design in dark and light and then in color, you find some places where you want to place one color over another. To do this it is necessary to make and use more than one stencil. For instance, figure 3 illustrates a textile which was made with the use of two stencils, figures 1 and 2 respectively. After the design was planned on paper a stencil, as illustrated in figure 1, was cut and then another which registers with it exactly, as illustrated in figure 2, was made. Four colors were used in this design and stencil No. 1 was applied first—the large fruit-like form was put in with ultramarine blue, the next largest form was put in with alizarine crimson and the remaining opens were stencilled in with emerald green. After this was quite dry the other stencil was applied and the leaves were stencilled in ivory black and the small dots in emerald green.

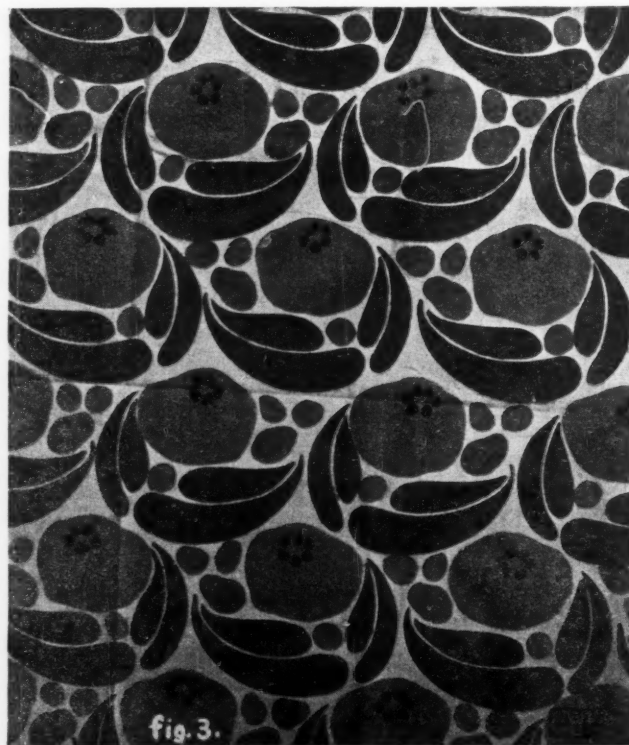


fig. 3.

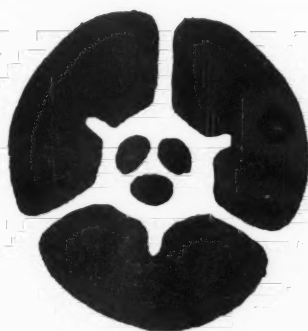


Figure 5



Figure 6

It is advisable, in planning this design for a stencilled textile, or any kind for that matter, to keep in mind for what the textile is to be used; that is, for a hanging (see figure 8) or for a covering (see figure 3) and plan the design accordingly. Then too, the quality of the material should govern the nature of the design. We would not care for a heavy design on light airy material nor would we care for a light airy arrangement or color scheme on a heavy material—a Russian crash for instance. Working out a color scheme with a stencil, as with a wood block, if it has not already been done on paper, is a delight. No end of variations can be made, from which to choose the best, and consequently there is no excuse for not having something that is satisfactory, especially if you use for a ground fine neutral tones, which so many textiles have, and which lend themselves so agreeably to the producing of fine color harmonies.

Stencil paper for the making of a stencil can be had from practically any art supply shop or it can be made from heavy manila paper which has been given a coat of linseed oil. The most professional way to make stencils for all-over textile patterns is out of thin sheets of brass. It was the writer's privilege several years ago to work and study in a studio where they were made in this way on a large scale. The results achieved in this studio equalled those of European designers, and needless to say, found a ready market among discriminating buyers.

For cutting an ordinary stencil, a stencil knife, a sloyd knife or a pocket knife may be used. It is essential that it be kept very sharp at all times. If you cut your stencil on a piece of glass you will find that you get cleaner cut edges. However, before you trace your design on the stencil paper, be sure that it will cut properly. Test it by cutting it on an ordinary piece of paper first to see if any of the "ties" are too weak or fall away entirely. When you cut your stencil it is better to cut on the outside of the lines of the design; that is, it is better to make the design a trifle larger than in the original, for in stencilling the openings of the stencil always reproduce somewhat smaller. A coat of shellac to the finished stencil will add to the life of it.

There are different ways of applying the stencilled design to a textile. The most common way—the way we shall use—is to apply the color directly. Dyes, oil paints or wax crayons may be used. If one is a teacher in an elementary school and has not tried the last it would prove interesting to do so. Sometimes, instead of applying the color directly, a "resist" paste is used. It is stencilled on, the textile is dipped in a vat of color and then the paste is washed out, leaving the design the natural color of the textile. This method is something akin to Batik, a process which we will discuss at some future time. However, this method of using

a resist paste is too complicated for our present purposes, and the manipulation of dyes calls for experience, so we will confine ourselves to the use of oil paints which are very satisfactory. A drawing board which has been padded with several thicknesses of cloth and some blotting paper is excellent to work on. Fix your stencils over that part of the textile you wish to decorate (with thumb tacks) and protect the remaining parts of the fabric with ample covering. After making color tests of your oil paints to match your scheme, either mix enough paint, with turpentine to the consistency of cream, for the whole piece, or make a note of the proportions of the different colors used. Use a regular stencil brush or a large, round, bristle brush and have one for each color, or, if this is not possible, stencil in all of one color, wash the brush well and proceed to the next color. Hold the brush vertical and pound the color well into the textile as evenly as possible, for the beauty of your finished piece will depend upon this evenness. Avoid getting the paint on too thick, so that it looks "painty" or so that it destroys the texture of the material. If you use wax crayons apply them as evenly as possible likewise.

To fix or "set" the color all that is necessary is a good hot pressing with a wet cloth on the wrong side of the thing stencilled. To "set" wax crayons simply apply a very hot iron without the use of a cloth. Do not move the iron here as you do in pressing with a cloth on paint. Great care should be taken to see that all stray particles of crayon have been removed before you apply the iron and also to see that the iron is well cleaned with each repeated application. If you are stencilling a chiffon, a silk scarf, a table cover or something which in all probability will require little or no washing, this fixing of the color is, of course, not necessary. It is necessary, however, with the wax crayons to insure evenness and permanency of color.

In dealing with this problem we have taken up one phase of stencilling—the making of an all-over design. To make a simple border is comparatively a much easier thing to do, so that, once you have worked out this problem, you will have no difficulty with the others. It hardly seems



Figure 7

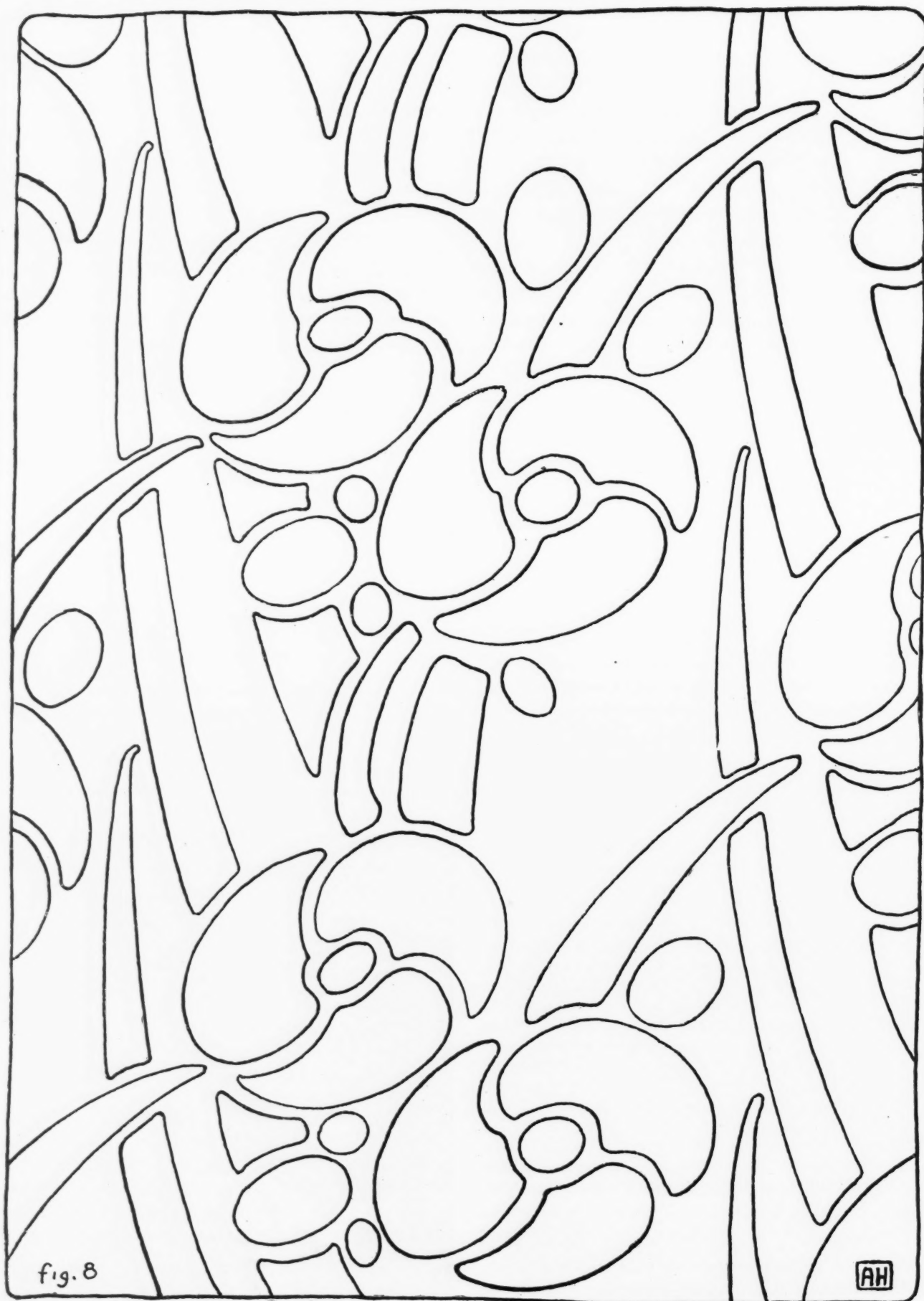
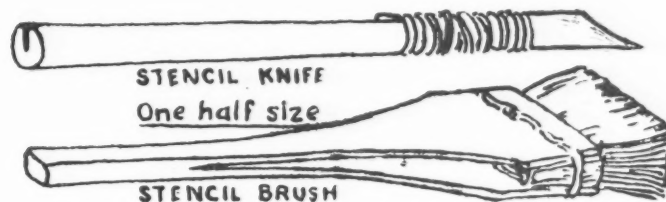




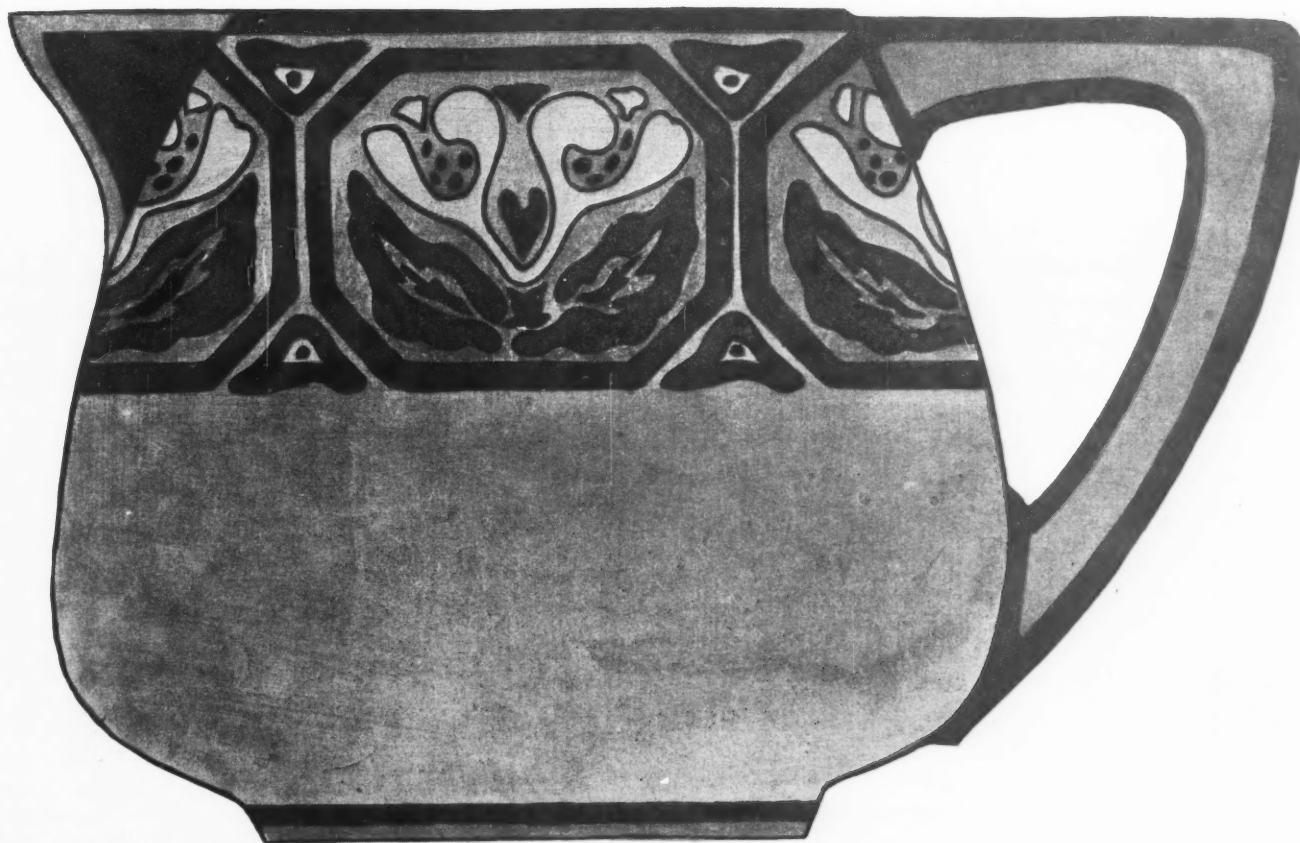
Figure 9



STENCIL KNIFE

One half size

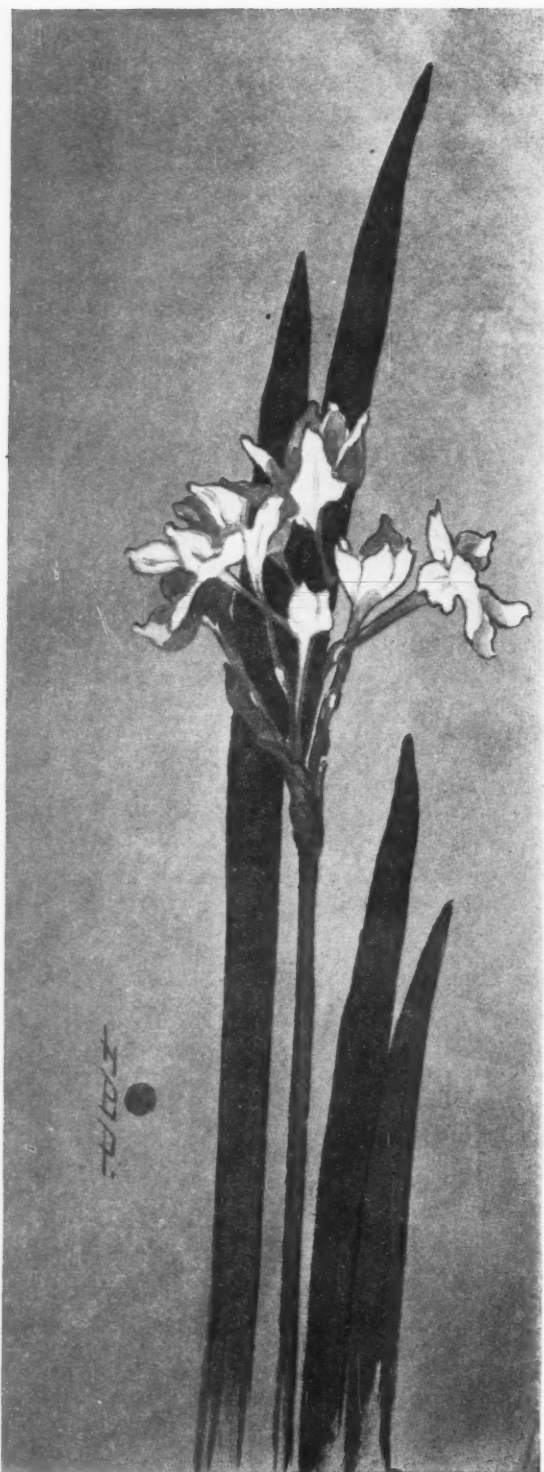
STENCIL BRUSH



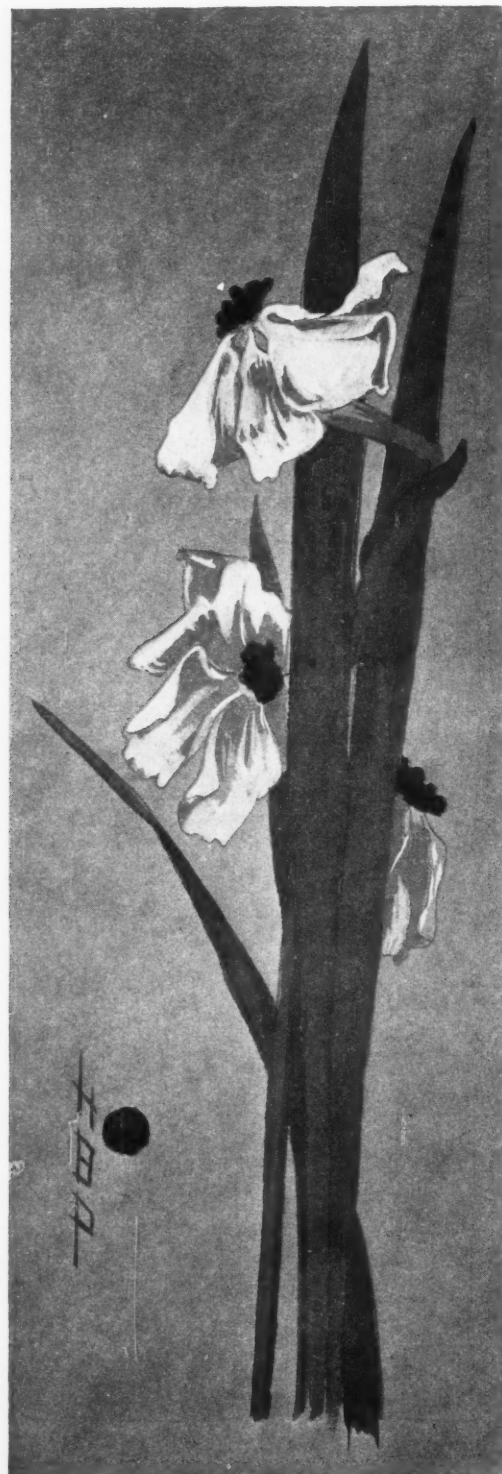
CIDER PITCHER—ELISE TALLY HALL

TRACE in design and ink it, then oil the leaves and dust with Water-Lily Green; then oil the flowers and dust with 2 parts Peach Blossom, 1 part Cameo. Oil and dust

bands in Mode. Second fire—Touch up all places where the color is uneven and fire. Oil entire picture and dust with Cameo. Gold may be used on bands.



WHITE NARCISSUS—Leaves, rather bright green; calyx on flower sheath, brownish; flower, white, shaded with grey green and grey; background, warm grey or greyed lavender.



WHITE NARCISSUS—Flowers, white with orange center; shading, grey green; leaves, medium bright green; background, greenish grey, soft lavender on neutral yellow.

NARCISSUS STUDY (Page 186)

Henrietta Barclay Paist

THE two compositions shown this month are of the Narcissus family. Both are the white variety, one growing in clusters, the other singly. The single variety has a large yellow center tipped with red, and has great decorative possibilities. Both emerge from a sheath which turns brownish after the flower has bloomed. Both have clear green foliage, and both bring the message of Spring.

As panel compositions, the background may be a neutralized lavender, or a soft greenish grey; they can be applied

to a slender vase a la Japanese, keeping the treatment very simple. The study may be carried out in natural colors, or in a shadowy effect, using greys and grey greens, with greyed lavender shadings, against a shadowy grey ground.

Aside from the possibilities of applying them directly, they are valuable as motifs for design. The flowers lend themselves readily to conventionalization, but if the foliage is utilized, it is best adapted to the tall slender shape with straight or concave lines.

Do not distort the drawing and lose the characteristics by adapting to a squatty shape.



TILE FOR BOOK-ENDS—HENRIETTA BARCLAY PAIST

THE design shown this month is quite adaptable to enamels. A rich Turquoise jar (the "Arabian Blue" of the Cherry palette) with a deeper turquoise band will give the keynote for the color scheme. The palmlike leaf forms can be of "Mulberry" with smaller areas in "Arabian Blue." The stems may be black and the leaves Deep Turquoise against a ground of "Oak Brown." The whole design should be strongly outlined in black.

Another effective color scheme is a warm Satsuma jar—with black markings against a deep turquoise ground, with the palmleaf-like forms in black and coral, or orange red; the leaves in strong green and the stems black. The whole with a strong black outline.

The book-ends including the plain tiles have been shown for some time in catalogues and form a very useful and salable article.

In this group are several other things such as fern boxes and jardinières. They are most effective in enamels, but can be treated in various ways, preferably by grounding the colors (dusting them into an oiled surface). The strong rich color schemes are most effective for articles of this nature, especially if dark wood forms the setting.

Art dealers could be induced to handle the book-ends and fine florists the fern boxes and jardinières, as they would add materially to a window display.



KOREAN POTTERY, METROPOLITAN MUSEUM

BUILDING AND DECORATING POTTERY SHAPES

Adelaide Alsop Robineau.

THE bowl problem is a fascinating one, both in building and in decorating, but as this subject needs a chapter to itself, we will pass over the bowls in the illustrations except in calling attention to the all over design application. The center vase is worthy of study in many ways. The gently flowing outline is a fine variation of the problem referred to last month, probably you will think it a far cry from this to the vase in the lower right corner, yet they are variants one of the other, the first being by all odds the more beautiful and unusual solution of the gourd and neck problem. Note the grooved line at intervals dividing the vase into five panels without visibly affecting the outline of the vase. On a built vase this sort of treatment could only be accomplished by cutting out with tools after the form is completed, but on a thrown vase the effect can be given by pressing with the finger immediately after throwing. This would show a corresponding convexity on the inner side of the vase, while in the case of a built vase the inside would remain unaltered.

A third point to note is the continuous vertical decoration on the panels. The indefiniteness of the vine helps keep its place, at the same time gives the charming touch of dec-

oration which makes a completely satisfying thing. This design emphasizes the lines of the grooved panelling while at the same time it keeps the latter from taking a too prominent place. All these vertical lines give more elegance to the form, which, if decorated in horizontal lines, would have taken on a squatty appearance.

This is a point that should always be borne in mind. When your vase is completed, look at it well and critically. If you have succeeded in building so that you can see no improvable line, let it stand as it is. If it seems thicker in the neck or any part than you wish, decorate with vertical lines where you wish to narrow, or with horizontal lines where you wish to widen.

Contrast this vase with the other on this page. This vase you see



KOREAN POTTERY, METROPOLITAN MUSEUM

as a whole, on the other your eye passes from neck to bulb and back again, wandering from the circular medallions to the horizontal bands, up to the ring on the neck and back to the scattered flowers. How restful the first is in comparison!

The two boxes should also be studied as decorations keeping their place, every line being used with purpose. They are both fine examples of harmonious decoration, the round panel on the one emphasizing the bulge of the vase and the horizontal bands on the other emphasizing the flatness of the box.

STUDIO NOTE

Miss M. Owen of Cincinnati, O., has given up her studio in the business part of the city and will until business re-

vives give lessons at her home, 283 McCormick Place, Mt. Auburn. Her name is a familiar one to china painters in Cincinnati.

BELLECK JARDINIÈRE (Supplement)

Leah Rodman Tubby

OIL black spaces and dust with Black and paint the outline with Black. Paint the bright green spaces with Roman Gold.

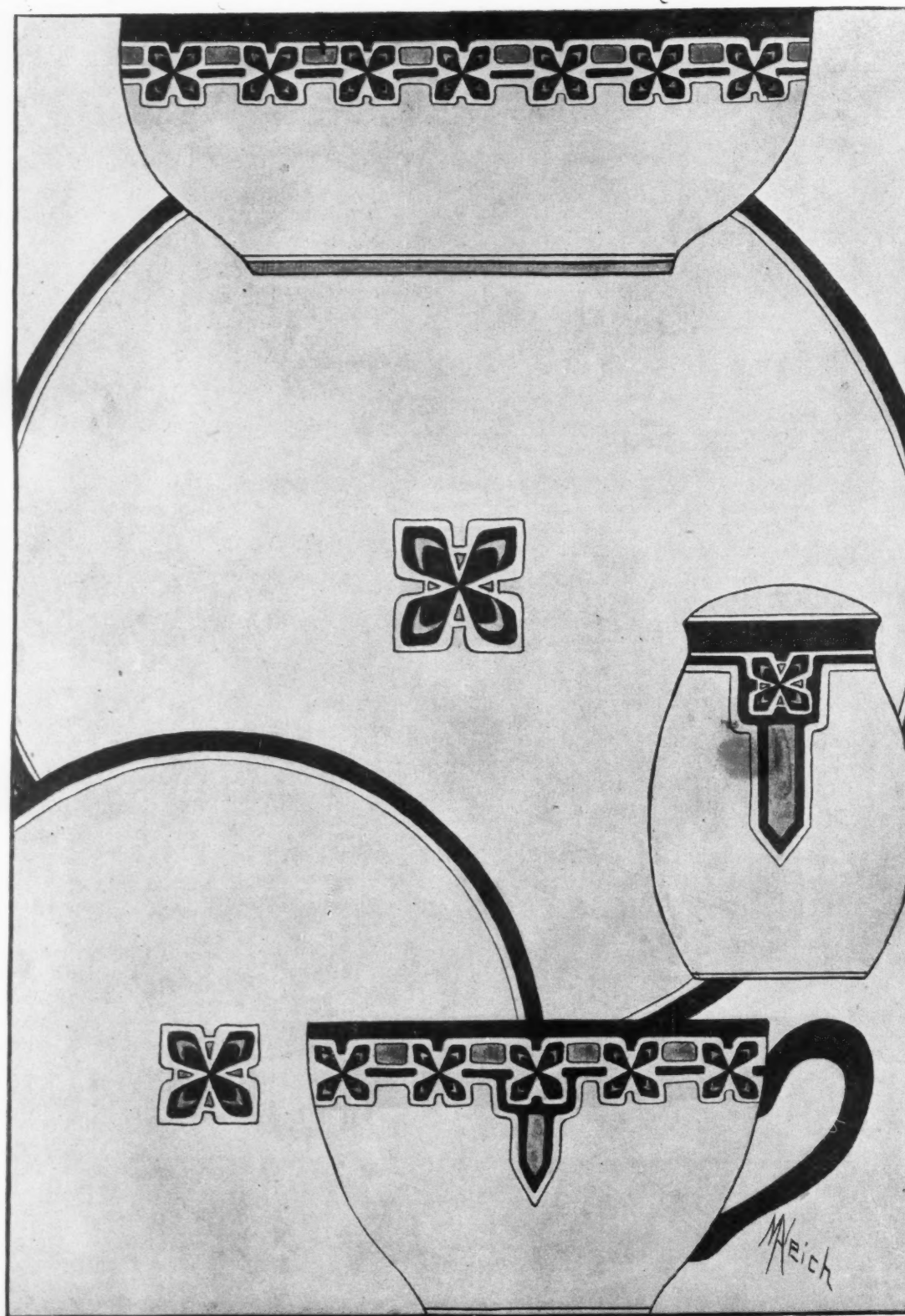
Second Fire—Retouch black if it is not black enough by painting over it. Paint a heavy coat of light Green Lustre over the gold and background.

If the gold is not even enough after the first fire another coat should be applied.



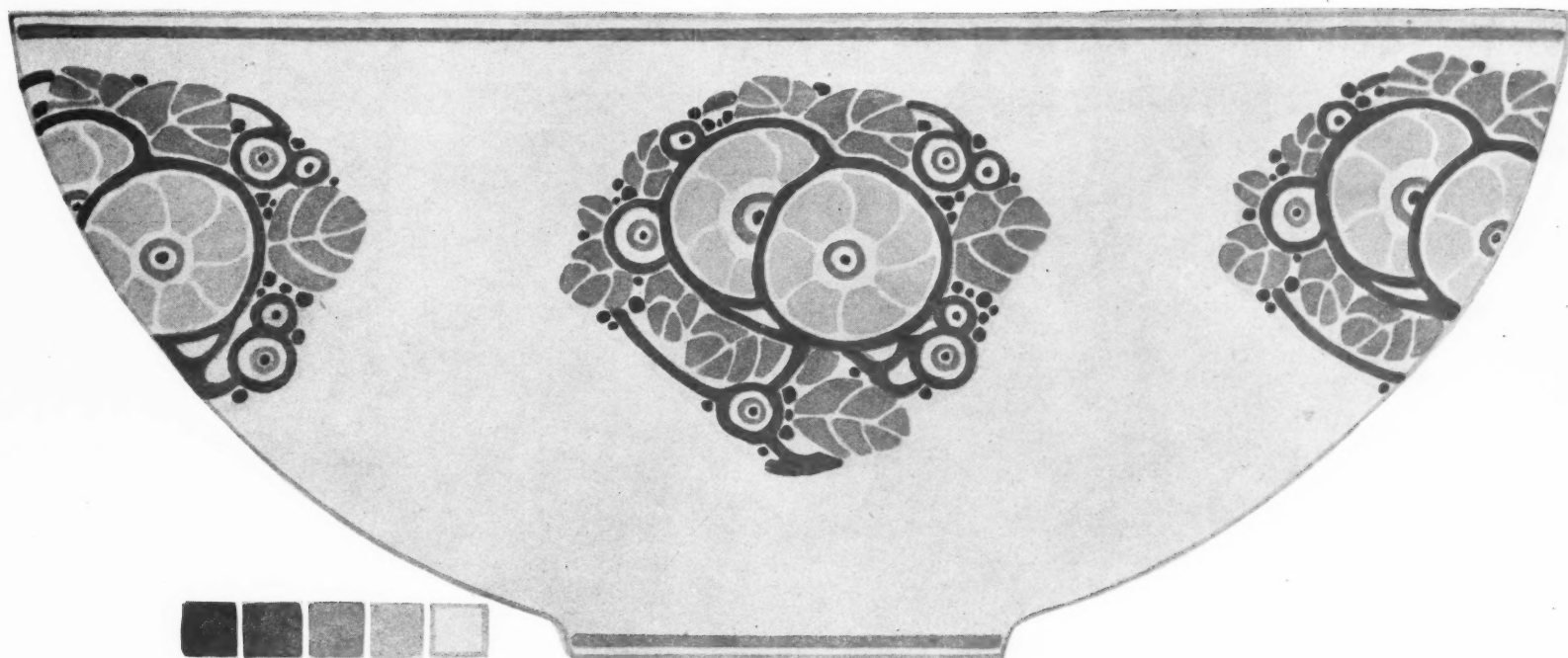
SECTION OF BELLECK JARDINIÈRE (Supplement)—LEAH RODMAN TUBBY

Black portions of design in Deep Old Rose Enamel. Dark gray portions in Blue Gray enamel. Light gray portions in Apple Green enamel grayed with $\frac{1}{8}$ Violet. White centers of flowers, feathers and centers of borders in Albert Yellow enamel.

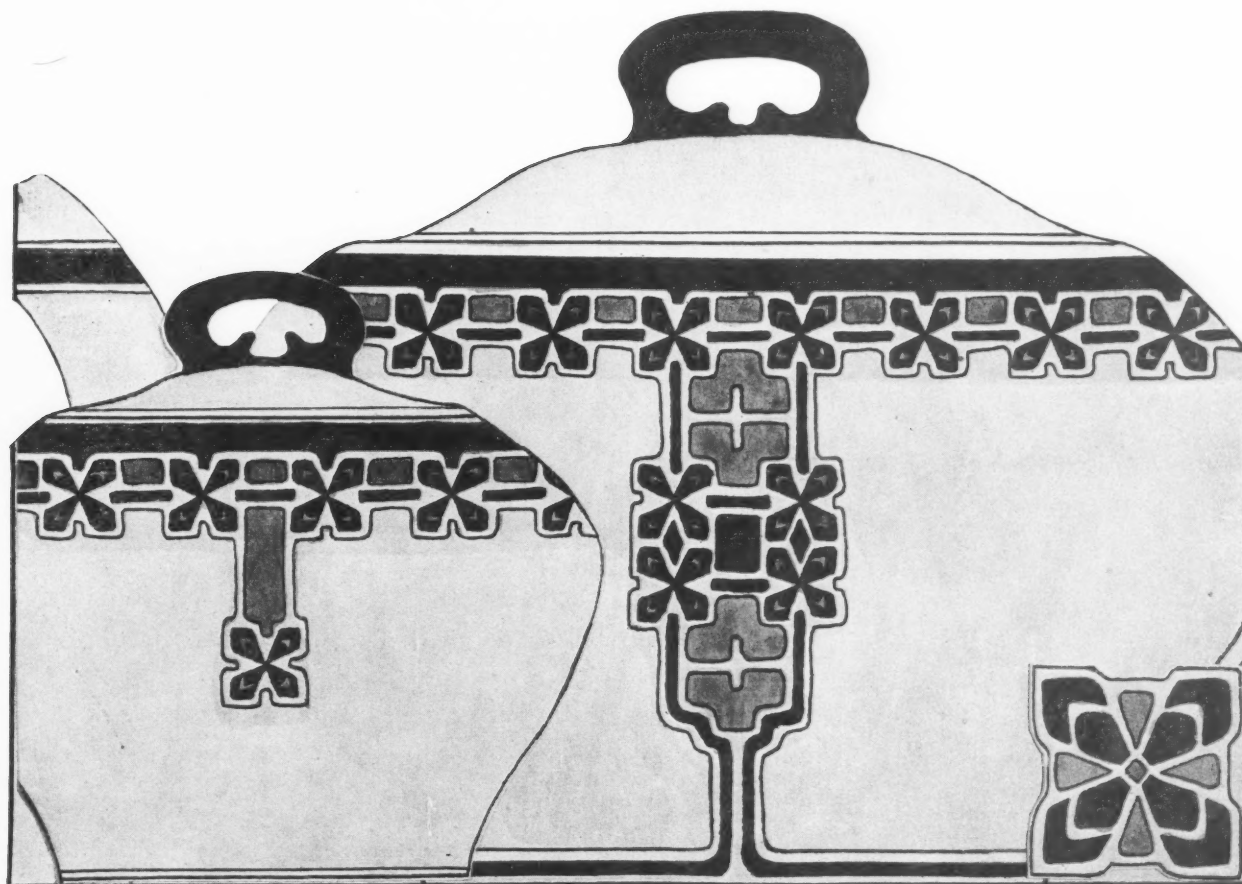


INVALID'S SET FOR TRAY—M. A. YEICH

Four leafed clover for luck. Gold and red color scheme.



FLORAL MOTIF FOR SATSUMA OR BELLEEK BOWL—PAULA FENSKE (Treatment Page 195)



INVALID'S SET FOR TRAY—M. A. YEICH

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

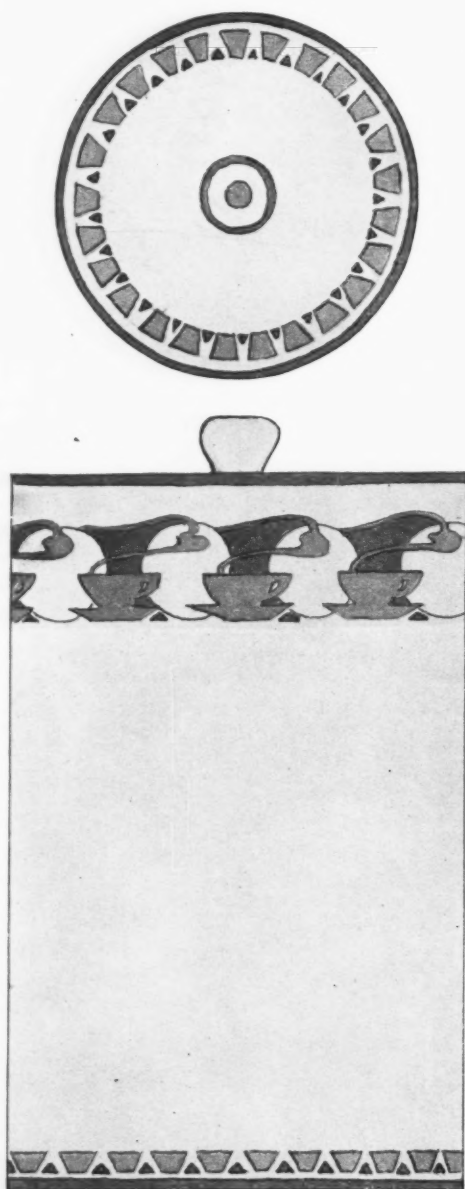
Williamsport, Pa.

TEA CADDY

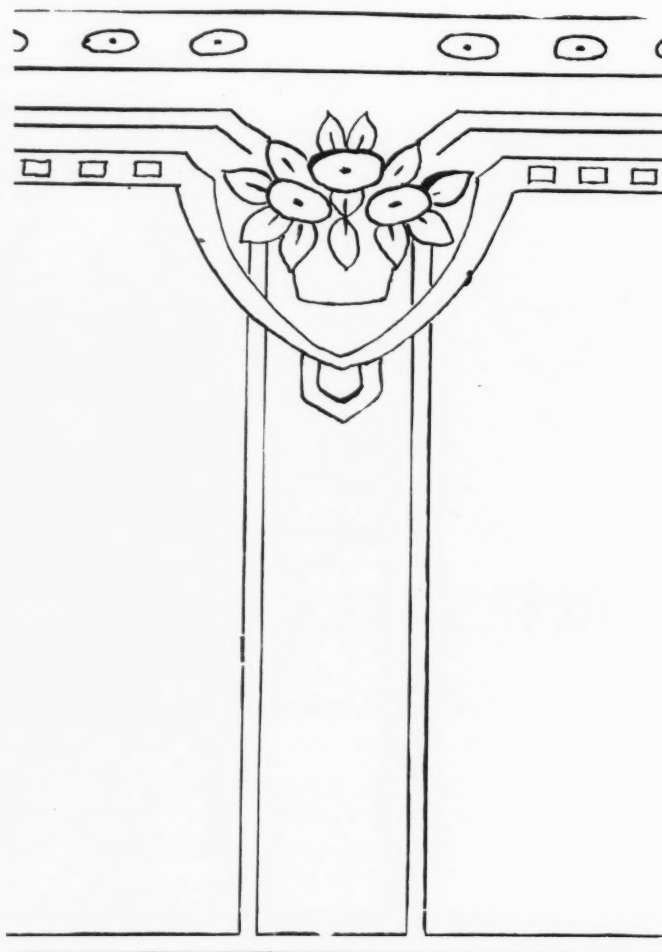
Design by E. S. Stewart.

TREATMENT for China—Oil figure representing steam and dust with Glaze for Green. Oil cup and saucer and light spaces in borders and dust with Grey Blue. The dark bands and figures are Green Gold.

Enamel treatment for Satsuma and Belleek—Cup and saucer and light spaces in borders are Celtic Green enamel. Figure representing steam is Jersey Cream enamel. Dark spaces and band are Cadet Blue enamel.

*Another Treatment by E. S. Stewart*

Outlines, Black. Light part of design is Yellow, toned with Purple and enamel added. Dark part is soft Old Blue toned with Black and Purple.



DESIGN FOR PANEL—MELVINA RUSHMORE

ANSWERS TO CORRESPONDENTS

F. E. L.—I have a green "Haeger Pottery" vase which I wish to decorate with enamels. 1. Shall I use soft or hard enamels? 2. Can I fire it in my Revelation kiln or does it need a lighter fire?

Answer 1. Use the soft enamels.

2. It needs a medium fire and can be put in with the other pieces if you have a cooler place in the kiln, it should be heated up slowly.

S. M. S.—Will you kindly publish in *Keramic Studio* how to burnish or polish silver after it tarnishes on china? The glass brush will not brighten it.

Answer—Take any good silver polish and with the softest cloth obtainable rub very lightly over the silver using great care not to rub the silver off.

D. P.—1. There is a lustre used on glass which gives a vivid greenish blue color, what is it? I have tried Blue Green lustre, Turquoise Blue, Peacock Blue and Night Green, none of which even gives approximately the color in question.

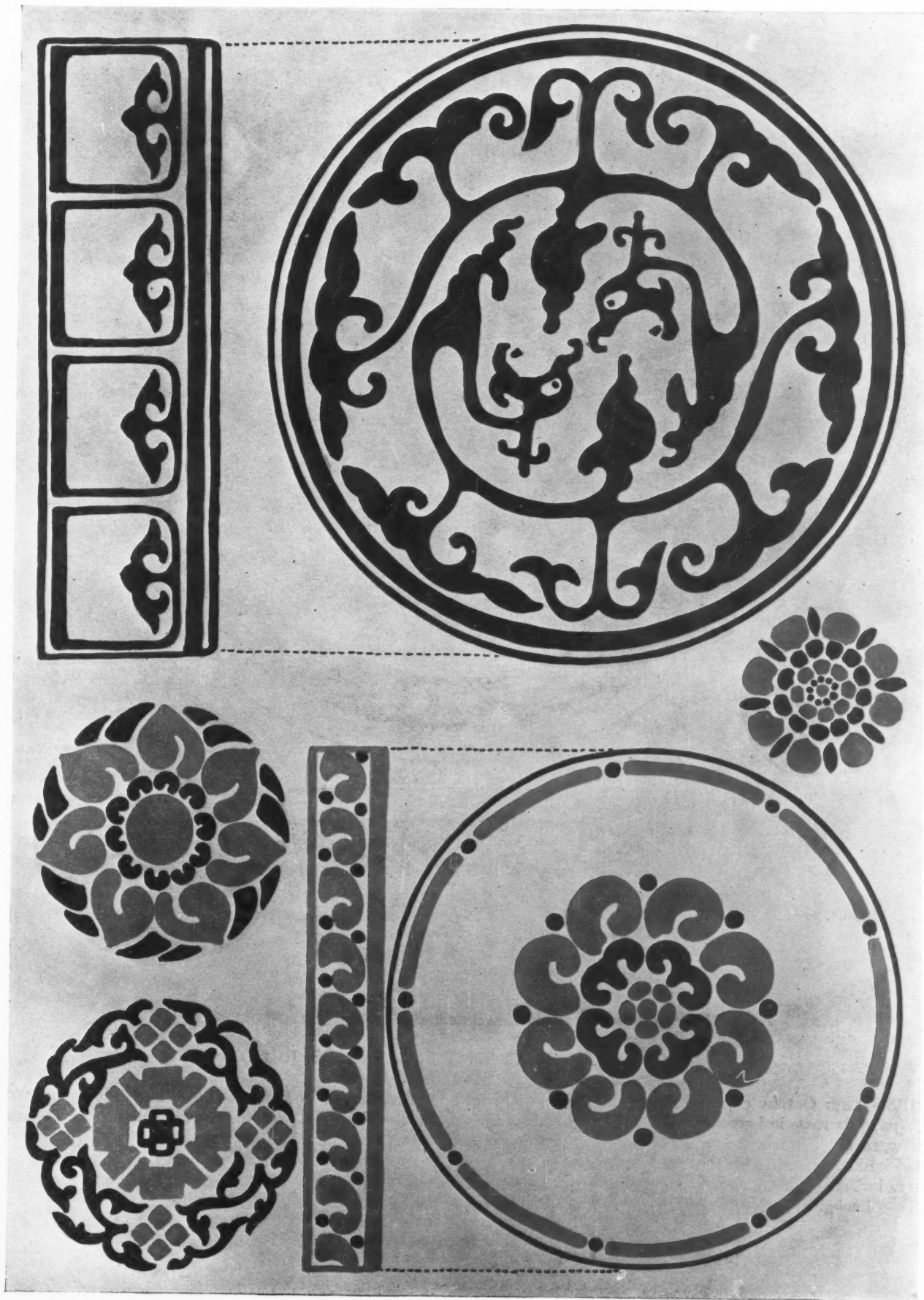
2. What lustre will give a yellow color with a light greenish tint? Yellow Green will not give it.

3. Why does gold scale so badly on glass, what will prevent it?

Answer—1. Many of the bright greens and blues on glass are not lustres, but oxides melted right into the glass during the making of the article. The effect you speak of was probably obtained in that way, but a good Peacock Blue lustre ought to approximate it.

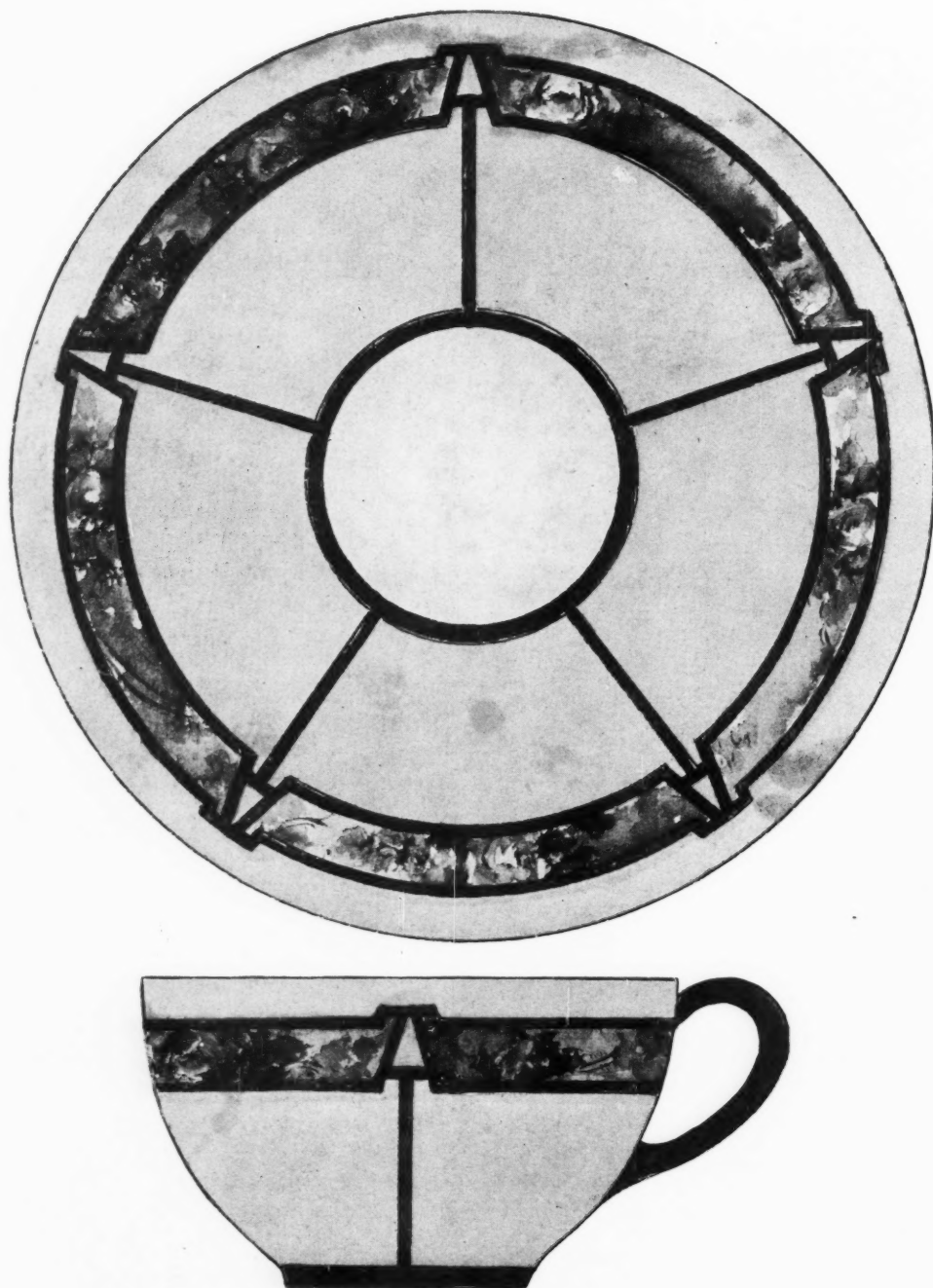
2. Golden Amber fired and a coating of Green Pearl Iridescent for second firing will give the color you want.

3. Gold scales off on account of bad oil. Use turpentine pure.



CHINESE BOXES—ALBERT W. HECKMAN

(Treatment Page 195)



CUP AND SAUCER—MAY E. REYNOLDS JUDSON

FIRST Fire: Outline cup and saucer in Finishing Brown, paint in roses in Lemon Yellow, Albert Yellow, and Egg Yellow, touch of Blood Red, and Yellow Brown for the centers and Finishing Brown for the shadow petals of the roses. Leaves in Yellow Green, Apple Green, Moss Green, and Grass Green. Background in Trenton Ivory, and a little Russian

Green, Lemon Yellow and a touch of Violet, all shaded to a pale tone. Stems in Finishing Brown. Put in the design which is Roman Gold, or you may use the Green Gold.

Second Fire: Tint is in Violet of Iron, padded out pale. Retouch the roses in the colors used in first fire, and go over the gold design with the Roman or Green Gold.

FLORAL MOTIF FOR BOWL (Page 191)

Paula Fenske.

FIRST FIRE—Divide and trace design, which is to be carried out in enamels. For stems and outline around flowers and buds use Warm Grey. Leaves are Leaf Green enamel. Suggestions of petals in flowers are Warmest Pink, also small circle in center of buds. Large white space in buds is Jasmine, and dark dots in center of flowers and buds, Orange No. 3. Dots in background around design are Mulberry.

Second fire—Go over enamels or straighten with same colors where necessary.

CHINESE BOXES (Page 193)

Albert W. Heckman

ALL the darker values in the designs are Nanking Blue and the lighter ones are Emerald Green. These may be carried out in any number of color schemes. The large one could be done in Gold and lustre with good effect but the blue and green color scheme is more in keeping with the Chinese ornament.



LUNCH SET, OLEANDER MOTIF—MARY F. OVERBECK

Tint plate a deep cream color and fire before designing. Edge, orange; flowers in dull red; shading darker on stems; large lower leaves a dark olive, shading reddish toward stem; upper leaves light olive shading to orange.

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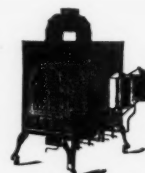
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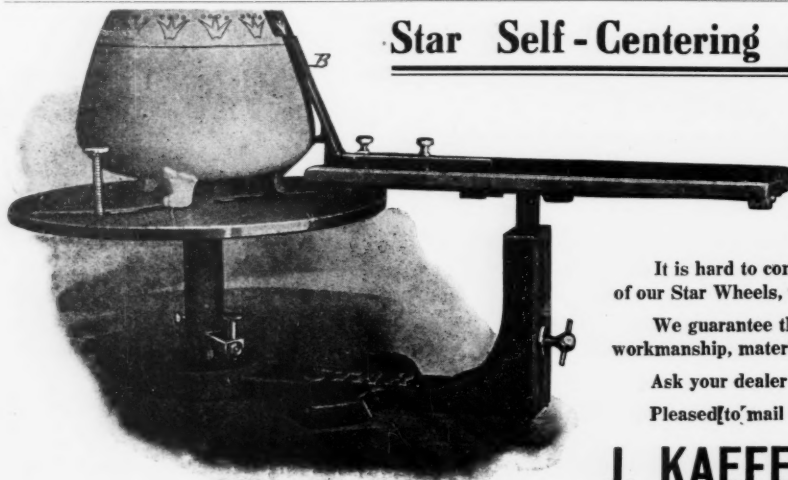
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